ABSTRACT

Title of Dissertation: TRADITIONAL FOLK MUSIC INFLUENCES IN CLASSICAL SAXOPHONE REPERTOIRE: 1910–2018

Carolyn Clare Braus, Doctor of Musical Arts, 2021

Dissertation directed by: Dr. Michael Votta
School of Music

This dissertation identifies and presents four works for saxophone, each featuring folk elements from a different culture. The introduction to this document outlines the historical development and implications of the term "folk music." Rather than an art set in stone, folk music is the result of a continuous process of change. It is influenced not only by a culture's own people, but also by other cultures and other styles of music, including music of the Western classical tradition. The remainder of the paper explores how Leoš Janáček, Fernande Decruck, Dorothy Chang, and Jerod Impichchaachaaha' Tate incorporate folk music into their classical compositions and their motivations for doing so.

Leoš Janáček's *Pohádka*, composed for cello and piano, was arranged for baritone saxophone by Paul Nason. Janáček was an early ethnomusicologist who collected thousands of folk songs from his native Moravia. By the time he wrote *Pohádka* in 1910, Janáček no longer used direct folk melodies in his works; rather, the folk style had become part of his musical language.

Fernande Decruck's Sonata in C# is a saxophone standard. The main theme of the work's second movement is based on the French carol "Noël Nouvelet," and the third movement contains motives based on the French children's song "Ainsi Font, Font, Font."

In her piece *New Stories,* Dorothy Chang uses an all-embracing compositional approach, combing all of her musical influences as a second-generation Chinese American who has lived in both North America and Asia. Composing the piece helped her to express an important layer of her self-identity.

Jerod Tate is a Chickasaw classical composer who is trained in the Western classical tradition and incorporates American Indian elements or subjects into all of his works. His goal is to express through music how he feels about being a Chickasaw Indian person.

TRADITIONAL FOLK MUSIC INFLUENCES IN CLASSICAL SAXOPHONE REPERTOIRE: 1910–2018

by

Carolyn Clare Braus

Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park, in partial fulfillment
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Advisory Committee:
Dr. Michael Votta, Chair
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Supplemental Materials

1. Recital Audio Recording: March 29, 2021. Opal Music Studio (Alexandria, VA).

2. Album Audio Recording: April 8, 9, and 19. Grace Episcopal Church (Silver Spring, MD). *1st round edits, rough mix.*

RECITAL AND ALBUM PROGRAM

Carolyn Braus, saxophone
Devree Lewis, cello
Molly Orlando, piano

Sonata in C# for Alto Saxophone and Piano (1943)….Fernande Decruck (1896–1954)

1. Très modéré, expressif
2. Andante "Noël"
3. Fileuse
4. Nocturne et Rondel

New Stories (2013)……..……Dorothy Chang (b. 1970)

1. Floating Worlds
2. A Tall Tale Told
3. Reflection
4. Folksong

Pohádka (1910)……..……Leoš Janáček (1854–1928), arr. Paul Nason (b. 1989)

1. Con moto
2. Con moto
3. Allegro

Snake Oil (2018)……..…….Jerod Impichchaachaaha' Tate (b. 1968)

1. Raise
2. Aberration I (Waves)
3. Aberration II (Submerged)
4. Aberration III (Strike)
5. Aberration IV (Snake Song)
6. Aberration V (Snake Waltz)
7. Descent
8. Aberration VI (Scourge)

INTRODUCTION

Folk music has had a significant impact on the composition of Western classical music for centuries, and overt folk influences can be found in classical saxophone repertoire dating from the early twentieth century to the present. Dissertations have been written specifically on the influence of Japanese and Brazilian composers and their respective traditional music on the saxophone repertoire. However, a search of multiple digital dissertation repositories revealed that there have been no dissertations, written or performed, that illustrate the varying ways that folk music has been used by composers of differing cultures at various points in history through the lens of the saxophone. This project identifies and presents early and recent works for saxophone that feature folk elements from various cultures. It consists of three components: (1) a live streamed recital performance of the selected repertoire, (2) a studio recording of the repertoire to be released as an album, and (3) this written document about the program.

Selection of Repertoire

The repertoire selected for this study needed to fit within the time confines of a single recital and album, and this constraint was a main determinant of the study's scope. (A comprehensive analysis of *all* the works in the saxophone repertoire that have some form of folk influence could conceivably involve analysis of a large portion of the repertoire.) Four pieces were chosen, totaling approximately seventy minutes of music. The program focuses on works or arrangements of works that

- are written for a small chamber ensemble that includes saxophone;
- feature overt traditional folk music influences from various cultures;
- span from the early twentieth century to present;
- have no published recordings;
- meet the difficulty and compositional quality standards of a doctoral project; and
- together form a cohesive recital and album program.

The repertoire selected, performed, and researched for this study includes the following:

Pohádka (1910) by Leoš Janáček
for cello and piano, arranged for baritone saxophone and piano by Paul Nason

Sonata in C# for Alto Saxophone (or Viola) and Piano (1943) by Fernande Decruck

New Stories (2013) by Dorothy Chang
for alto saxophone and piano

Snake Oil (2018) by Jerod Impichchaachaaha' Tate
for alto and tenor saxophones, cello, and piano

These works will be discussed here chronologically by composition date. Because the biographies of Leoš Janáček and Fernande Decruck have already been thoroughly documented by other authors, the sections on these two composers will be more analysis-based, focusing on the specific folk influences found in their music. The sections on Dorothy Chang and Jerod Tate are largely based on personal interviews with the composers conducted by the author, supplemented by other

pre-existing interviews. These sections focus on the composers' backgrounds, the inspiration for their works, and their motivations for incorporating folk elements as modern-day composers. This research will reveal the unique ways in which composers synthesize folk music and classical art music. It will also show how contemporary (and even *personal*) folk songs can be created.

The Development of "Folk Music"

> In part, folk music is an aesthetic ideal; in part, it is a functional accompaniment to basic social activity. Tradition is fashioned from both an authenticity that clings to the past and a process of change that continuously reshapes the present. That folk music is both a product of the past and a process of the present is essential to the commingling of stability and vitality, which together provide the substance and dynamism of oral tradition.[1] —Philip V. Bohlman

"Folk music" is a term that has long been contended. As the passage by Bohlman above suggests, folk music is a dynamic construct that has a foot in both the past and the present. This dynamic nature makes it difficult to define what folk music actually is, and there is extensive literature addressing this very issue. The dividing lines between folk, art, and popular music are fuzzy at best and have shifted over the centuries; yet, these categories have had real implications on how music is perceived and received. This section will outline the development of the concept of folk music as it is viewed today, while showing its connection to art music.

[1] Philip V. Bohlman, *The Study of Folk Music in the Modern World* (Bloomington: Indiana University Press, 1988), 13.

Musical Origin

Folk music has always influenced art music, but it was not until the last part of the eighteenth century that the concept of folk or traditional music in contrast to art music existed. Until the turn of the eighteenth century, music was categorized by its social *function*, with little thought given to the origin of the music—much less the individual composer of a piece.[2] (This emphasis on function is clearly signaled in the Baroque musical genres *sonata da chiesa* and *sonata da camera* of the early seventeenth century, specifying a work meant for performance in church versus a dance suite for a secular function.[3]) Accordingly, it is important to remember that pre-nineteenth-century composers would have viewed the use of folk melodies in their works differently than did the composers of the Romantic era. Haydn, for example, would have composed his many peasant or rustic themes without dwelling on the thought of "the folk" being an idealized, natural "other"; rather, these themes were part of his musical palette, used to achieve different musical affects or to evoke images of particular social functions.[4]

According to Matthew Gelbart, nationalism was the initial catalyst for the major shift in focus from musical function to musical origin.[5] By establishing the geographical origins of musical works, nations began to realize the power of music as cultural capital.[6] More specifically, Gelbart explains the important role that cultivating a unified, cultural identity played in Scotland's resistance to English

[2] Gelbart, 14.
[3] Gelbart, 15.
[4] Gelbart, 264.
[5] Gelbart, 24.
[6] Gelbart, 12.

cultural dominance around 1720. In England at that time, Scotland represented the primitive "other," nature, simplicity, and straightforwardness. The Scots embraced and improved upon this English image of Scotland in order to establish themselves as a stronger cultural entity.[7] To further this effort, the Scots laid claim to the music of their culture, defending the origins of Scottish tunes that had been wrongly attributed to composers of other nations.[8] This concern with classification by origin was a change from the former musical classification solely by function, and it made possible the growing distinction between folk music and art music.

The Folk Song

By 1790, nationalism had developed into a large-scale political movement.[9] The ideas of Gottfried von Herder (1744–1803), which stressed the uniqueness of each human society rather than the universality of human nature, came to the foreground. Herder himself coined the term *Volkslied* (folk song) in his massive comparative anthology of European folk songs, *Stimmen der Völker in Liedern* ("Voices of the Peoples in Songs," 2 vols., 1778–1779), giving a new way to denote what was formerly called a "simple," "rustic," or "peasant" song.[10] Local vernacular culture, which until the late eighteenth century was mainly associated with peasantry, was now seen as embodying the "essential authentic wisdom" of a nation.[11] Those

[7] Gelbart, 29–30.
[8] Gelbart, 33–37.
[9] Gelbart, 24.
[10] Richard Taruskin, *Music in the Nineteenth Century,* vol. 3, of *Oxford History of Western Music* (New York: Oxford University Press, 2010), 123.
[11] Taruskin *Music in the Nineteenth Century*, 122.

characteristics of unspoiled nature and simplicity that were once attributed to the Scots by the English were now idealized and associated with the folk in general.

Concurrently, the term "popular" gained a new meaning as it related to music. From the 1760s until around the 1850s, "popular," "national," and "traditional" had all been used interchangeably to specify what we now call folk music.[12] The term "popular" had not yet gained any negative connotations; rather, folk music was believed to be naturally popular because it was simple, touching, and universal.[13] This simplicity rose as an aesthetic goal within the fine arts in the eighteenth century, with German Lied emerging largely from that aesthetic.[14] However, as an urban, working class emerged in Britain during the first half of the nineteenth century, distinctions between the "real folk" and the undereducated masses entered literary discussion.[15] By 1900, the term "popular" had largely gone out of use as a synonym for folk music and began to represent its own category of music that was ready-made for mass consumption and commercialism.[16] The three contrasting concepts of folk, art, and popular music had been established.

Nineteenth-century Romanticism in Europe, with its emphasis on uniqueness and individuality, proved a powerful stimulant for nationalism.[17] The explosion of national sentiment strengthened the awareness of the geographical and political boundaries of music and was a driving force in the development of full-blown

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[12] Gelbart, 260.
[13] Gelbart, 257.
[14] Gelbart, 257.
[15] Gelbart, 258.
[16] Gelbart, 261.
[17] Richard Taruskin, "Nationalism," *Grove Music Online,* accessed April 26, 2021, https://doi-org.proxy-um.researchport.umd.edu/10.1093/gmo/9781561592630.article.50846.

theories of folk music.[18] Music remained valuable as cultural capital. The preoccupation with nationalism, authenticity, and origin continued into the twentieth century, leading to early studies in ethnomusicology by composers such as Béla Bartók (1881–1945), Zoltán Kodály (1882–1967), and Leoš Janáček (1854–1928). The Romantic notion of folk music was set deeply into the hearts and minds of musicians, and that concept of folk music remains largely unchanged.

Understanding the Nature of Folk Music

Because of concepts developed in past centuries, there is a tendency to view folk music as an unchanging and stable phenomenon locked in time and place. Too often, the "authenticity" of a folk music is measured by its resistance to or isolation from the influence of outside cultures. Bartók himself said that it was essential to collect folk music from villages "as far as possible from the centers of civilization and transportation routes."[19] However, these ideas ignore the truth about the dynamic and fluid nature of folk music. It can even be argued that folk music's propensity for change (rather than its resistance to change) is what sets it apart from popular music and classical music today.

Each culture has a unique musical style, but these musical styles are the result of a continuous process of change. Every folk song is composed by an individual (or individuals), but after its initial composition, many persons make changes to it, over time effectively re-creating the song; Bruno Nettl refers to this process as "communal

[18] Bohlman, 54.
[19] Béla Bartók, "Ungarische Volksmusik und neue ungarische Musik," quoted in Bohlman, 54.

re-creation."[20] In addition to music's re-creation within a culture, a culture's musical style is always being influenced by the styles of neighboring cultures—both in the sense that elements of another culture's style are adopted into one's own *and* in the sense that in recognizing another's traditions, one becomes more sharply aware of one's own.[21] In a similar manner, the histories of folk music and art music are deeply entwined, and the two genres have experienced a mutual give-and-take through the centuries.[22]

The effect of cultural cross-pollination and change has only been accelerated by the rapid westernization of many non-Western cultures and by the growth of mass media. It would not be a stretch to say that the majority of musics in the world today are cultural hybrids, the result of contact among widely divergent cultures.[23] This fact, however, takes nothing away from a music's authenticity or its ability to express the spirit of the person who sings it. Alan Lomax writes:

> The health and life-giving delight of . . . cultural hybrids stems from the merging of vigorous and independent parent styles. The geneticist tells us that a healthy genetic future depends upon the survival of the present gene pool with its variety of strains. So, too, healthy cultural development depends upon the survival of the world pool of cultural styles in all their variety.[24]

An acceptance of change as a natural part of folk music quickly widens the scope of what could be considered folk music and "makes any rigid conceptualization

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[20] Bruno Nettl, *Folk and Traditional Music of the Western Continents* (Englewood Cliffs, NJ: Prentice-Hall, 1973), 5.

[21] Bohlman, 62.

[22] Nettl, 14.

[23] Nettl, 10

[24] Alan Lomax, *Folk Song Style and Culture* (New Brunswick, NJ: Transaction Publishers, 1994), 5.

of origin impossible."[25] At its root, folk music is the shared musical expression of many people.[26] The discussion of the following works will highlight the ways in which composers use folk music to achieve a specific cultural and personal musical expression.

Terminology: In this document, the term "folk" and "traditional" music will be used interchangeably. "Art" and "classical" music will also be used interchangeably, referring to the Western European classical music tradition.

LEOŠ JANÁČEK — *POHÁDKA*

arranged for baritone saxophone by Paul Nason

1. Con moto
2. Con moto
3. Allegro

Leoš Janáček's *Pohádka* (A Tale) (1910) is a work loved and often recorded by cellists, but this dissertation recital and recording represent the first public performances of the work played on saxophone. Transcriptions of works composed for other instruments hold a significant place in the saxophone repertoire. Because the saxophone was not invented until 1842 and did not gain wider recognition as a serious concert instrument until much later, saxophonists rely on transcriptions to perform the music of master composers of the past like Janáček. This section will outline the life experiences that led Janáček to study Moravian folk music, highlight specific Moravian folk music elements found in *Pohádka*, and finally, explain the

[25] Bohlman, 9.
[26] Nettl, 11–12.

differences between the original version of *Pohádka* composed for cello and the version arranged for saxophone by Paul Nason.

Janáček's Exploration of Folk Music

Janáček was born on July 3, 1854, in the village of Hukvaldy in eastern Moravia (a historical region in the east of the Czech Republic). Beyond the influence of hearing and singing Moravian folk songs as a child, Janáček encountered his first major inspiration when he left Hukvaldy at age eleven to become a chorister at the Augustinian Monastery in Old Brno (the former capital city of Moravia). Here, the choirmaster was Pavel Křížkovský (1820–1855), who himself had studied with the priest František Sušil (1804–1868), an ardent collector of Moravian folk songs.[27] Křížkovský composed four-part harmony settings of folk songs for performance by his male choirs, a tradition that was quickly adopted by Smetana and other Czech composers.[28] After attending a three-year teacher training course at the Brno Imperial and Royal Teachers Training Institute, Janáček became the deputy choirmaster at the Augustinian Monastery in 1872, assisting Křížkovský.[29]

In 1873, Janáček was invited to fill the post of conductor of the Svatopluk Choral Society. During this time, Janáček produced his first compositions, which were for unaccompanied male chorus and largely based on folk music.[30] A year later, he took a year's leave to study at the Organ School in Prague. While in Prague,

[27] Ian Horsbrugh, *Leoš Janáček: The Field That Prospered* (New York: Charles Scribners's Sons, 1981), 25.
[28] Horsbrugh, 26.
[29] Horsbrugh, 27.
[30] Horsbrugh, 28.

Janáček met Antonín Dvořák (1841–1904). He and Dvořák, who was thirteen years Janáček's senior, developed a firm friendship. Janáček was a strong supporter of Dvořák's music, and the style of Janáček's early instrumental works, notably his *Lachian Dances* (1889–1890), exhibit Dvořák's influence.[31] After his year in Prague, Janáček returned to Brno, where he was appointed choirmaster of the Beseda Choral Society in 1875 and was a staple of the city's musical life.[32] Janáček's idea of establishing an organ school in Brno came to fruition in 1882.[33] He was appointed director of the newly founded school, which eventually provided the basis for the new Conservatoire of Music in Brno, established in 1919.[34]

In 1886, Janáček also began teaching music at the Old Brno Gymnasium II. Here, he established a life-changing friendship with the philologist and folklorist František Bartoš (1837–1906), who had taught at the Gymnasium II since 1869 and held a passionate interest in folk music.[35] Together, the two men collected and analyzed traditional Moravian folk songs and dances, eventually producing two important editions of Moravian folk songs: *A Bouquet of Moravian Songs* (1890), containing 174 songs, and the two-volume *Folk Songs of Moravia Newly Collected* (1899–1901), containing 2,057 songs and dances.[36] Janáček wrote an extensive introduction to *Folk Songs of Moravia Newly Collected* in which he analyzed in great detail the varying styles and elements of Moravian music.

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[31] Horsbrugh, 33.
[32] Horsbrugh, 35.
[33] Horsbrugh, 39.
[34] Horsbrugh, 41.
[35] John Tyrrell, "Janáček, Leoš," *Grove Music Online*, accessed April 24, 2021, https://doi-org.proxy-um.researchport.umd.edu/10.1093/gmo/9781561592630.article.14122.
[36] Tyrrell, "Janáček, Leoš."

For the five years between 1888 and 1893, nearly everything that Janáček composed was directly connected with Moravian folk music,[37] and many of his works contained quotations or fragments of the very songs that he collected. Janáček gradually assimilated the elements of Moravian music into his mature style, achieving independence from the direct use of folk melodies.[38] While he felt empowered to write in the *spirit* of his people's music, he came to consider the direct quotation of folk melodies to be plagiarism:

> Every composer has a claim to the spirit of folk song; but he has no claim to the work of another who creates in the spirit of folk song. Every folk song, after all, has been composed by someone. The fact that the composer is not named does not give anyone the right to appropriate it. Enough has been taken from our people already without this being asked.[39]

Janáček's writings reveal the significance of folk music to him and give insight into his motivations for incorporating its elements. Janáček believed folk music to possess an inherent beauty that reflected the everyday experience of ordinary people—of love, work, nature, and hardships. Moravian folk music represented the culture, people, and land that he loved. The music's nationalistic significance was also important to him, and the music provided him an escape from the German Romanticism that dominated the musical world at that time.[40]

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[37] Tyrell, *Music in the Nineteenth Century,* 339.

[38] Horsbrugh, 60.

[39] Leoš Janáček, *O lidové písni,* quoted in Hans Hollander, *Leoš Janáček: His Life and Work*, trans. Paul Hamburger (New York: St. Martin's Press, 1963), 58–59.

[40] Zdenek Denny Skoumal, "Structure in the Late Instrumental Music of Leoš Janáček" (Ph. D. diss., City University New York, 1992), 10–11, ProQuest (9218272).

Pohádka for Cello and Piano

Janáček composed his first version of *Pohádka* in 1910, and it is his only work for cello and piano (excluding his short piece *Presto*, which seems to have been conceived as part of *Pohádka*). The piece was inspired by the Russian epic poem *Skazka o Tsare Berendyeye* (The Tale of Tsar Berendyey) by Vasily Andreyevich Zhukovsky (1783–1852). When the piece was premiered on March 13, 1910, at the Brno Organ School, Janáček introduced the piece himself, explaining that it was planned as part of a larger work.[41] In a review following this performance, composer and writer Jan Kunc asserted that Janáček had used a Russian tune in the third movement of the work. Janáček swiftly refuted this claim, saying that he had used "not a single tune from elsewhere."[42]

In 1912, a second version of the piece produced by Janáček surfaced, this time with an additional fourth movement. Program notes from a performance on September 22, 1912, explained that *Pohádka* does not illustrate the plot of the Russian poem but presents four mood pictures based on it. The scenes are then described:

> There once lived a tsar, Berendyey by name. He lived happily with his wife for three years but had no children. (1st and 2nd movements. 1st movement: Calm tinged with sadness and an unfulfilled longing for a family. 2nd movement: Doubt and hopes.) So the tsar set off into his kingdom to discover the lives and needs of his subjects. (3rd movement: The king sets out with his glittering retinue and the procession eventually is lost in the distance.) Meanwhile, however, his wife bears him a son. On his return he realizes that his child is the most precious treasure that he has pledged to a fiend. (4th movement: Lullaby and then consternation at the pledge.)[43]

[41] Jiří Zahrádka, preface to *Works for Violoncello and Piano*, by Leoš Janáček, trans. Gerald Turner (Prague: Bärenreiter, 2008), ix.

[42] Zahrádka, x.

[43] Zahrádka, x.

Soon after that performance, Janáček produced a third version of the work, dropping the fourth movement and slightly altering the first two movements.[44] The first authorized printed edition of the work, published by *Hudební Matice* in Prague in 1924, reflects this third version and is the version most widely performed today.[45] The dissertation recording also uses this version. The Bärenreiter Urtext edition of *Pohádka* includes a supplement of the second, four-movement version of the work.

Moravian Folk Music Elements in *Pohádka*

Before discussing the elements of Moravian folk music, it is worth addressing the general differences between the music of Bohemia (the westernmost region of the Czech lands) and Moravia (an eastern region). Compared to Moravia, Bohemia has long been more urbanized and prosperous, sharing many cultural similarities with western Europe. As a result, Bohemian folk music (such as that which inspired Smetana and Dvořák) is western European in feeling, with prevailing major and minor keys, metric symmetry, and strong downbeats. Moravia, on the other hand, is essentially a rural community and has preserved its Slavic identity with the East. There, regular musical structure is replaced by a free, rhapsodic flow to the melody that is inspired by the words, likely a vestige of the melismatic, improvisatory traditions of ancient Greece, Byzantium, and the lands to the east.[46]

Two documents that delve into the specific Moravian folk influences found in Janáček's compositions are Zdeněk Skoumal's dissertation "Structure in the Late

[44] Zahrádka, xi.
[45] Zahrádka, xiv.
[46] Horsbrugh, 45–46.

Instrumental Music of Leoš Janáček" and Austin T. Patty's "Elements of Moravian Folk Music in Janáček's Second String Quartet." Skoumal's dissertation gleans most of its insight from Janáček's own essays on folk music, which have been compiled into one large volume *Leoš Janáček: O lidové písni a lidové hudbě, dokumenty a studie* (Leoš Janáček: On Folk Song and Folk Music, Documents and Studies) by Jan Racek and Jiří Vysloužil. Patty's dissertation uses Adelheid Geck's statistical analysis and research of Moravian folk music *Das Volksliedmaterial Leoš Janáček* as a main source in his analysis of Janáček's Second String Quartet. Due to the availability and language of the Janáček and Geck writings, the analysis of Moravian folk elements in this dissertation will rely largely on the findings of Skoumal and Patty. Though not an exhaustive list of similarities, this section will show several specific musical elements common to both Moravian folk music and *Pohádka* in the areas of rhythm, melody, and accompaniment.

Rhythm

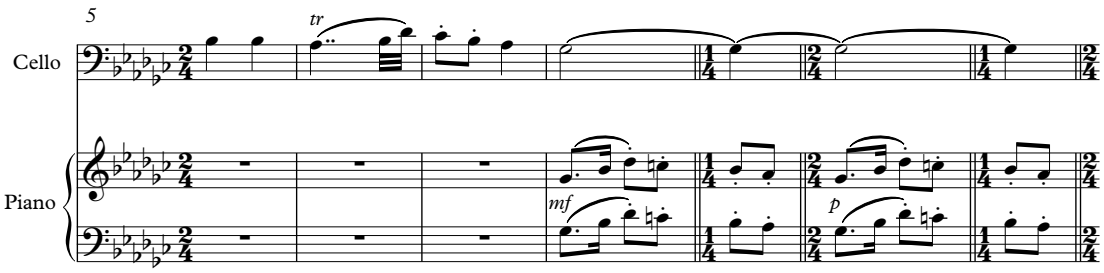
Janáček's sense of rhythm and meter is highly influenced by that of Moravian folk songs. These songs are structured around their text and thus take their rhythm and phrasing from the natural rhythm of speech patterns, unencumbered by formal metric patterns.[47] Even songs with an apparent meter often experience a breakdown of meter in the last measures of their phrases, with the last notes of a phrase being

[47] Skoumal 50–51.

sustained.[48] Janáček's melodies are often notated using meter changes to capture this sense of rhythmic freedom and speech.

While movements one and two of *Pohádka* maintain a fairly consistent meter within each of their sections, the main theme of movement three employs multiple meter changes to capture its asymmetrical phrasing. Also seen in this theme is a sustaining of the final note of the phrase.

Example 1. Asymmetrical phrasing and sustained final note (Janáček/III, mm. 5–11)



Also prominent in Janáček's writing is his use of short, repetitive motives, both rhythmic and melodic. To Janáček, the motive was more than just a compositional device; he believed that motives arise from everything we hear and experience (whether it be great musical works, sounds in nature, or human speech),[49] and his compositional process was often directed at the unification and growth of these motives.[50] Janáček believed that the unique character of Moravian folk music grows especially from what he called "speech motives." This term, which he first

[48] Austin T. Patty, "Elements of Moravian Folk Music in Janáček's Second String Quartet," (bachelor's thesis, University of Oregon, 1994), 18, https://scholarsbank.uoregon.edu/xmlui/handle/1794/9828.

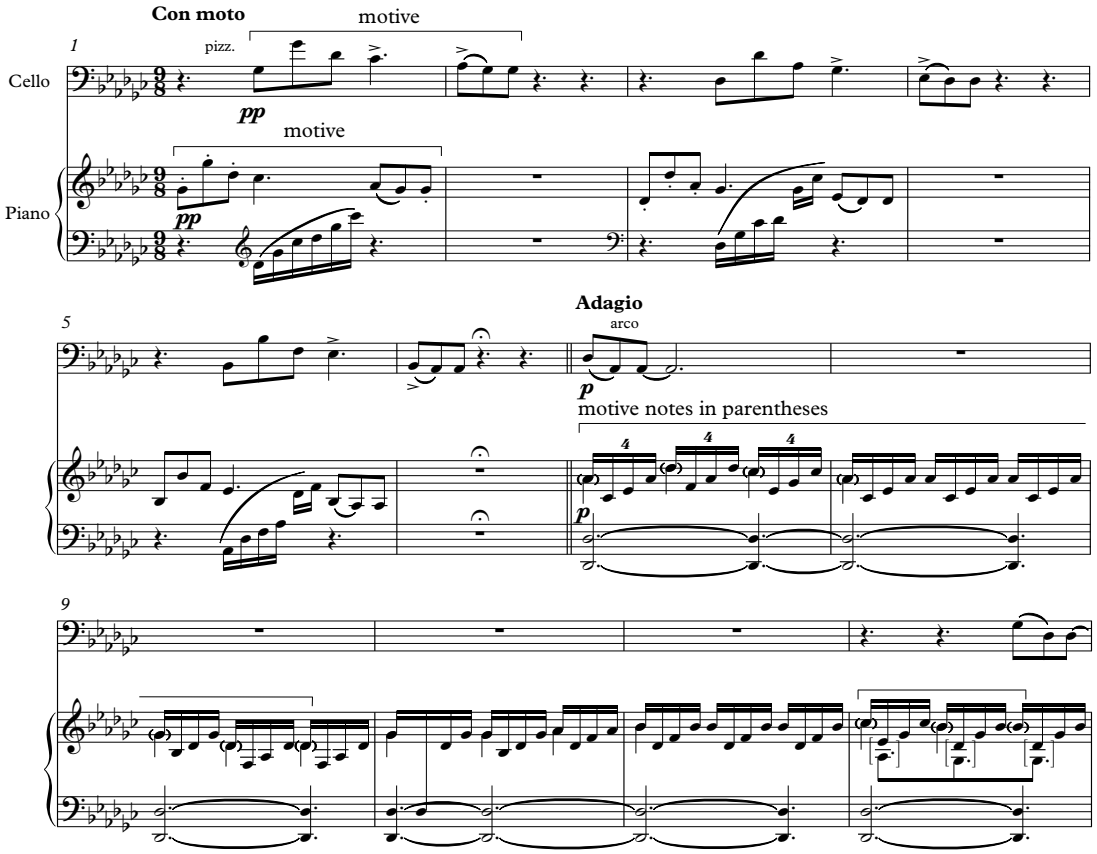
[49] Skoumal, 67.

[50] Skoumal, 99.

wrote about in his introduction to *Folk Songs of Moravia Newly Collected*, refers to the natural melody and rhythm that each word or phrase has when spoken.[51]

Janáček uses motivic repetition and development heavily in all three movements of *Pohádka*. The main motive of movement two is ever-present through the movement. Janáček begins the movement by sequencing the motive and passing it between the piano and the cello. The motive is first expressed in short, light notes. Then, at measure (m.) 7, it appears as a rhythmically-augmented, legato variant in the piano. At m. 25, Janáček juxtaposes the short, light version in the cello line against the legato variant in the piano. The cello then presents the augmented, legato variant at m. 41.

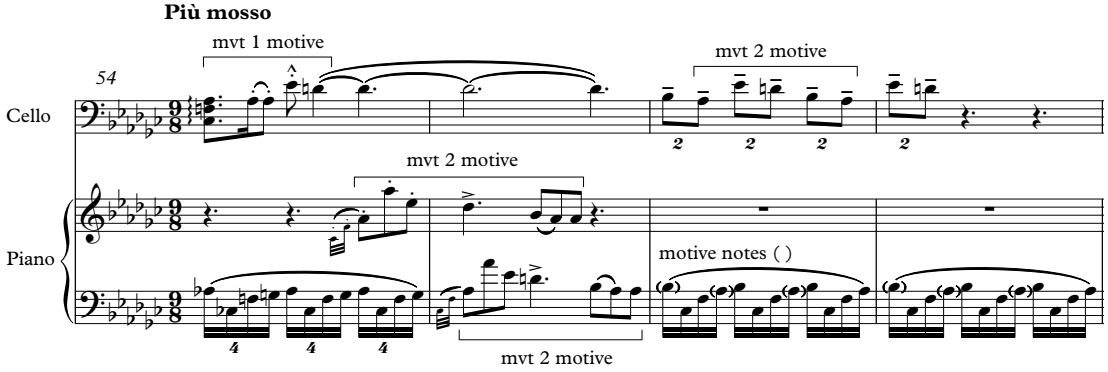
Example 2. Motive in 9/8 (Janáček/II, mm. 1–12)



[51] Horsbrugh, 50–51.

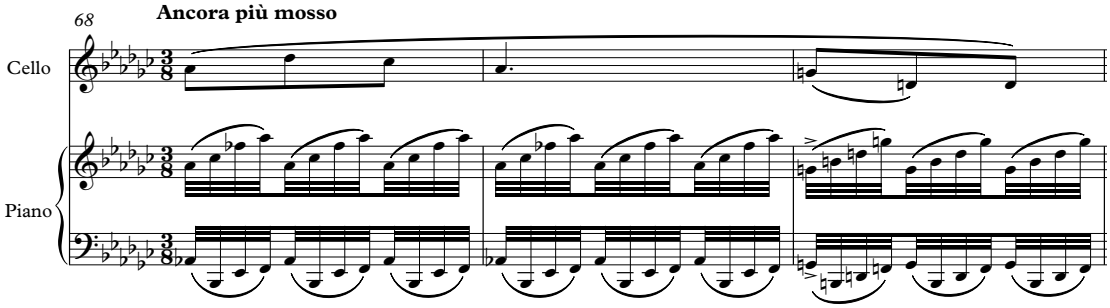
In measures (mm.) 54–67, Janáček brings back the main motive from movement one to be played by the cello while the piano answers with the movement two motive in both hands.

Example 3. Motive passing (Janáček/II, mm. 54–57)



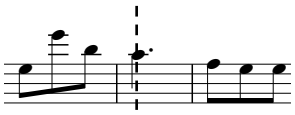
In mm. 68–91, the movement two motive is once again in the cello part, now presented in 3/8 time with an eighth-note pulse, over top an active piano accompaniment.

Example 4. Motive in 3/8 (Janáček/II, mm. 68–70)



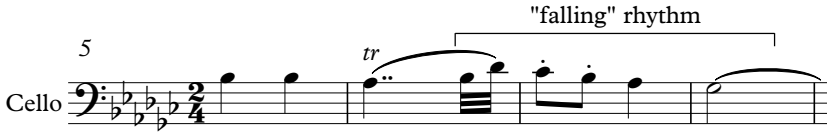
At m. 92, the motive returns with its initial light, pizzicato character, gradually slowing until the end of the movement. These are only a few select examples of this ever-present motive.

The movement two motive is also an example of a "mirror rhythm," a common element in Moravian folk music that Janáček used frequently.[52] Janáček wrote in *O lidové písni* that the most typical rhythmic pattern in Moravian folk songs is eighth-quarter-eighth, best suiting tri-syllabic words.[53]



Another type of rhythm typical of Moravian music is what Janáček called a "falling rhythm." Falling rhythms are distinguished by increasing note values as the music progresses,[54] such as in the main melody of movement three.

Example 5. Falling rhythm (Janáček /III, mm. 5–8)

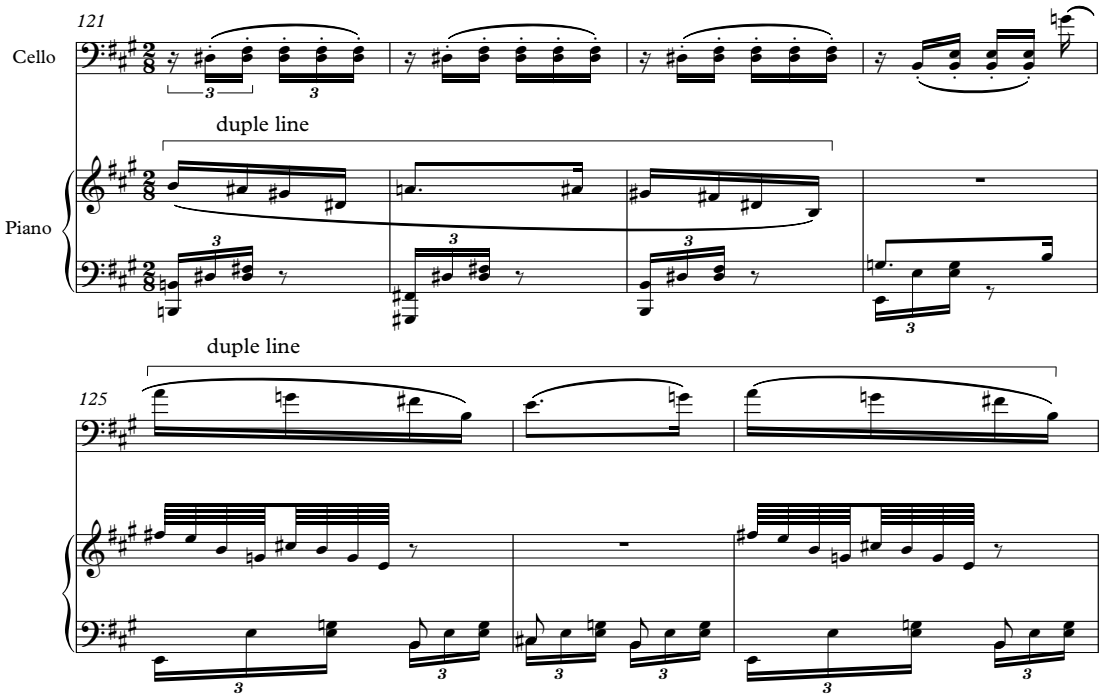


Triplets are common in Moravian folk music, and Janáček was astonished by the ability of folk singers to sing streams of triplets against accompaniments in duple meter.[55] Cross rhythms and triple-against-duple figures are found in many of

[52] Jaroslav Vogel, *Leoš Janáček: A Biography*, ed. Karel Janovický, trans. Geraldine Thomsen-Muchová (New York: W. W. Norton, 1981) 18.
[53] Skoumal, 55–56.
[54] Patty, 23.
[55] Patty, 25–27.

Janáček's works. One instance of this is in movement one of *Pohádka*. The cello plays in triple meter while the piano is in duple from mm. 100 to 124. Then, at m. 125, the roles reverse.

Example 6. Triple against duple (Janáček/I, mm. 121–27)

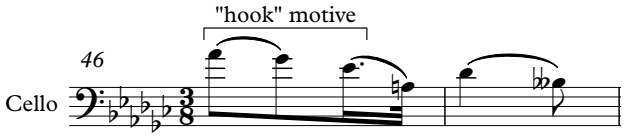


Melody

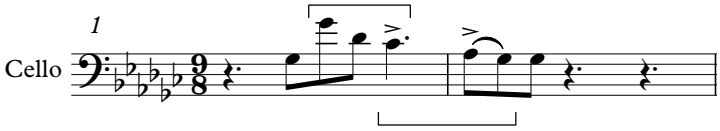
A common intervallic pattern in Moravian folk music is that of a second followed or preceded by a third or fourth.[56] Skoumal cleverly refers to this pattern as a "hook" motive; the motive would produce a hook shape if the notes were connected by straight lines, with the hook typically turned outward:[57] Many instances of this pattern can be found throughout *Pohádka.* Two are shown below.

[56] Hollander, 98–99.
[57] Skoumal, 128.

Example 7. “Hook” motive (Janáček/I, mm. 46–47)



Example 8. Overlapping “hook” motives (Janáček/II, mm. 1–2)



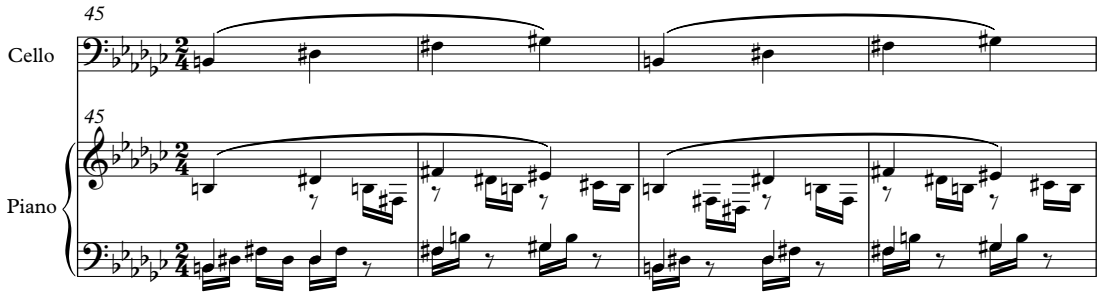
Another melodic feature of Moravian folk music used by Janáček is modal flexibility. Though much Moravian music is tonal (using major scales and I-V-I harmonies), some songs will occasionally step into a different mode momentarily, whether it be for just one beat or several measures; according to Skoumal, these modal shifts are typically motivated by the message of a song’s lyrics.[58] Movement two of *Pohádka*, for example, mainly fluctuates between major and minor, but Janáček briefly introduces the Lydian #4 in mm. 51–53 and again in mm. 74–79.

Accompaniment

Moravian folk song accompaniments often move in parallel or similar motion with the melody. Likewise, Janáček’s accompaniments often move in parallel thirds, sixths, octaves, and unisons with the melody.[59] In mm. 45–56, the piano has octaves and unisons with the melody, with the overall movement of the sixteenth notes in similar motion.

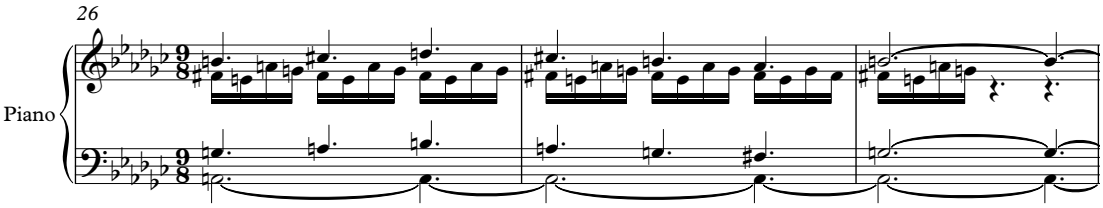
[58] Skoumal, 22–23.
[59] Patty, 59–61.

Example 9. Similar motion accompaniment (Janáček/III, mm. 45–48)



Janáček's textures often consist of a melody above an ostinato pattern or pedal tone (or both), a texture derived from the bagpipe, or *gajdy*, music played by Moravian folk musicians.[60] This is a prominent texture in movements one and two of *Pohádka*. All three elements are played by the piano in mm. 26–28 of movement one.

Example 10. Bagpipe texture (Janáček/I, mm. 26–28)



The Arrangement for Saxophone

Pohádka was transcribed and arranged for baritone saxophone in 2011 by saxophonist Paul Nason. The arrangement maintains the work's original key (Gb major), and the original piano part can be performed in conjunction with the arranged saxophone part. Articulations and phrase marks are copied to match those in the cello

[60] Skoumal, 36.

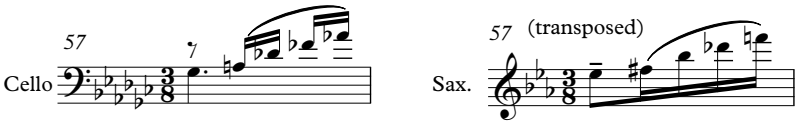
version. The cello's range[61] extends higher than the practical range of the saxophone;[62] in passages where the melody line requires the saxophone to play into the *altissimo* register, Nason has provided an *ossia* line an octave below. (In the dissertation recording, all lines are performed in the original octave.) The saxophone arrangement deviates from the cello part only where string instrument techniques are employed that cannot be emulated by the saxophone. Below are the *ossia* lines and deviations by movement.

Movement I: Con moto

Janáček calls for *pizzicato* articulations in mm. 5–33 of the cello version. In the saxophone part, this direction is simply removed for the saxophonist to employ a regular tone. While a saxophonist could conceivably use a slap tongue articulation to mimic the *pizzicato*, it is extremely difficult to achieve a tasteful and consistent balance of attack and tone, especially as the dynamic level increases.

In the cello version, the initial note of m. 57 is sustained beneath subsequent sixteenth notes. The saxophone arrangement shortens the value of the initial note, eliminating the need for multiple sounding notes.

Example 11. Sustain removal (Janáček/I, m. 57)



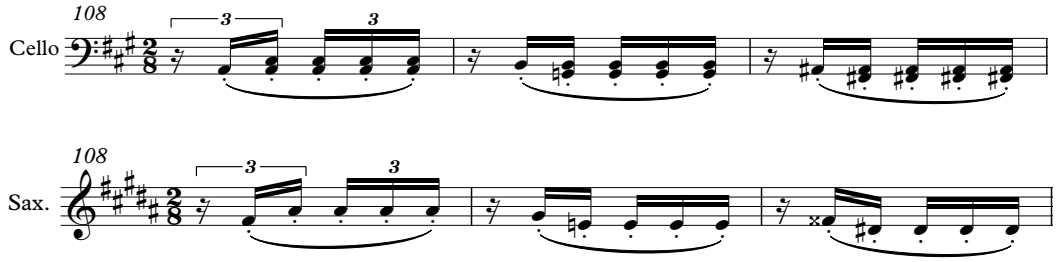
[61] Range of the cello, concert pitch:

[62] Practical range of the baritone saxophone, concert pitch: transposed:

If performing in the original octave, m. 92 extends up to *altissimo* A for the saxophone. Nason provides an 8vb *ossia* line for the entire phrase from m. 91 through m. 95.

The cello version contains double stops in mm. 100–124 and m. 136. In mm. 100–124, the saxophone arrangement calls for only the upper note of the double stop to be played, favoring the moving pitch over the static pitch. In m. 136, only the lower note of the double stop is played, resulting in an interval of a tritone amidst the repetitive minor thirds surrounding the measure.

Example 12. Removal of double stops (Janáček/I, mm.108–110)



Movement II: Con moto

In mm. 1–6, 19–40, and 92–103, the cello version calls for *pizzicato* articulations, which are removed in the saxophone version. Arpeggiations in mm. 54, 58, and 62 are translated to grace notes in the saxophone arrangement. The passage in mm. 68–91 requires the saxophone to cross into the *altissimo* register several times, with the highest note being a double *altissimo* G in m. 90. Nason provides an 8vb *ossia* line for mm. 67–91.

Movement III: Allegro

If played in the original octave, m. 19 extends to *altissimo* G# for the saxophone, and mm. 122–124 extend up to *altissimo* Bb. Nason provides an 8vb *ossia* line for mm. 16–25 and again for mm. 119–128. *Con sordo* (with mute) is marked in the cello version from m. 130 to the end. This marking is removed in the saxophone arrangement. The saxophonist can achieve the appropriate effect by following the marked *piano* and *pianissimo* dynamics and using a warm, covered tone.

FERNANDE DECRUCK — SONATA IN C#

1. Très modéré, expressif
2. Andante "Noël"
3. Fileuse
4. Nocturne et Rondel

Fernande Decruck's (1896–1954) Sonata in C# for Alto Saxophone (or Viola) and Piano was composed in 1943 and is a standard of saxophone repertoire. Biographical information about Decruck, her saxophone oeuvre, and musical analysis of the Sonata has been well researched by Joren Cain in his 2010 dissertation "Rediscovering Fernande Decruck's Sonate en ut# pour saxophone alto (ou alto) et orchestra: A Performance Analysis." For this reason, this document will focus on the influence of traditional French folk tunes on the Sonata, as well as explain the performance choices made for the studio recording of the work prepared for this dissertation. The most substantial pre-existing sources of information on Decruck's life and works are the dissertation by Cain, the website "The Life and Works of Fernande Breilh-Decruck" authored and maintained by Dr. Matthew Aubin, and the article "A la découverte de Fernande Decruck" by saxophonist Nicholas Prost.

A Brief Biography

Decruck (born Jeanne Delphine Fernande Breilh) was born on December 25, 1896, in Gaillac, a town in southern France. At the age of eight, she entered the Toulouse Conservatoire (located about forty miles southwest of her hometown) where she began studies in piano, theory, and harmony.[63] In 1918, she was admitted to the Paris Conservatoire, studying harmony with Xavier Leroux and Jean Gallon, composition and orchestration with Paul Vidal, counterpoint and fugue with George Caussade, and piano accompaniment with César Abel Estyle. Decruck began studying organ with Eugène Gigout in 1922 and was appointed the teaching assistant for Jean Gallon's harmony class in 1923.[64] In 1926, Marcel Dupré succeeded Gigout as professor of organ at the Paris Conservatoire and began teaching Decruck the art of improvisation. Like Olivier Messiaen, who was also a student of Dupré and studied at the Conservatoire from 1919 to 1930,[65] Decruck became a highly skilled organ improvisor, which earned her a tour of organ concerts in the United States by 1928.[66]

Decruck lived in New York City with her husband Maurice Decruck from 1928 until 1932. Maurice Decruck served as principal double bassist of the New York Philharmonic under the baton of Arturo Toscanini, later becoming the solo saxophonist for the orchestra. Together, the Decrucks wrote a method book for saxophone entitled *L'Ecole modern du saxophone* and published by Alphonse Leduc in 1932. This method book was the first of the thirty-seven known works that

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[63] Hélène Decruck, "Biography," Fernande Decruck (website), trans. and rev. Matthew Welz Aubin, 2015, accessed April 11, 2021, https://fernandedecruck.com/biography/.

[64] Hélène Decruck.

[65] Paul Griffiths, "Messiaen, Olivier," *Grove Music Online*, accessed April 15, 2021, https://doi-org.proxy-um.researchport.umd.edu/10.1093/gmo/9781561592630.article.18497.

[66] Hélène Decruck.

Fernande Decruck would write for saxophone,[67] many of which she dedicated to the famous saxophonists François Combelle and Marcel Mule of the Garde Républicaine. These works included many pieces for alto saxophone and piano, several saxophone quartets, a concerto, and saxophone duos. *L'Ecole modern du saxophone* is likely the only one of these works to which Maurice Decruck contributed. While past editions of the *Londeix Guide to the Saxophone Repertoire* incorrectly credited Maurice Decruck as coauthor of some of Fernande Decruck's other saxophone works, the most recent edition from 2012 has corrected these mistakes.

By 1933, the Decrucks had moved back to Paris, where Maurice founded the music publishing house Les Editions de Paris in 1932. In 1937, Fernande began teaching solfege as a professor at the Toulouse Conservatoire, a position she held until 1942 when she decided to return to Paris and devote herself entirely to composition. Decruck composed her Sonata in C# in 1943, dedicating it to Marcel Mule, who became professor of saxophone at the Paris Conservatoire in 1942 (a position unoccupied since Adolphe Sax's saxophone class was closed by the Conservatoire in 1870).[68] Decruck completed another tour of the United States from 1947 to 1948 and upon her return to France was appointed professor of harmony and music history at the École Municipale de Musique de Fountainebleau. During this time, she also served as head organist at the Roman Catholic church Saint-Louis de Fontainebleau. Decruck suffered a stroke after performing during a midnight Mass.

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[67] Determined by cross-reference of Joren Cain, "Rediscovering Fernande Decruck's *Sonate en ut# pour saxophone alto (ou alto) et orchestre*: A Performance Analysis" (DMA diss., University of North Texas, 2010), 18–20, ProQuest (3417738); Bruce Ronkin, *Londeix Guide to the Saxophone Repertoire: 1844–2012*, (Glenmoore, PA: Roncorp, 2012), 101–02.

[68] Stephen Cottrell, *The Saxophone* (New Haven, CT: Yale University Press, 2012), 248–49.

The stroke left her partially paralyzed and weakened until a second stroke caused her death on August 6, 1954.

Performance Choices

Fernande Decruck's Sonata in C# began gaining popularity in the 1980s when it was first programmed at the World Saxophone Congress (est. 1969) by James Romeo.[69] It has since been widely performed and recorded, earning it a place in the standard saxophone repertoire and a position of importance on this dissertation program. The Sonata was composed to be performed by either alto saxophone or viola, and although dedicated to Marcel Mule, alterations in the saxophone part made to accommodate the instrument's range[70] suggest that the Sonata (or at least movements of it) was first conceived for viola, which spans a wider range.[71] Additionally, the viola version is shown in the piano score, with none of the saxophone alterations indicated. Joren Cain shows that the viola part in the piano score version of the Sonata contains fewer errors than either of the individual solo parts, also supporting the idea that the viola part was conceived first.[72]

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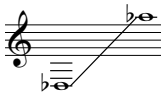
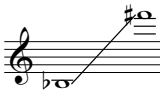
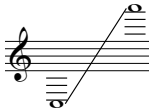
[69] Cain, 2.

[70] Practical range of the alto saxophone, concert pitch:  transposed: 

[71] Practical range of the viola, concert pitch: 

[72] Cain, 33–37; Some of the errata and discrepancies between the viola part in the score and the viola solo part as indicated by Cain have been corrected in the most current edition of the Sonata published by Gérard Billaudot. No editor name or edition date is indicated in this new edition or in the edition Cain seems to have referenced.

Having composed both, Decruck must have regarded both the viola and saxophone versions of the Sonata to be perfectly acceptable vehicles of performance. Still, saxophonists over the years have been creative in their execution of the work, often performing select passages from the viola part in place of altered saxophone passages. Many of these substitutions require the saxophonist to play into the *altissimo* register. The flexibility of the Sonata to be personalized and transformed according to the performer's ability and taste is very much in the spirit of folk music itself.

This dissertation recording presents the Sonata with more of the original viola passages than have been performed on any of the best-known saxophone recordings of the work.[73] While this is not assumed to be a more authentic performance of the work or more true to Decruck's intentions, it does demonstrate the dynamic and flexible nature of this saxophone standard. The following tables delineate where the author has opted to perform passages from the viola version of the Sonata. Most of the differences between the versions involve changes in octave; in the author's opinion, the octaves used in the viola version generally result in a more continuous line shape.

[73] Heard on the albums Claude Delangle, *Koechlin: Etudes for Alto Saxophone and Piano*; Nicolas Prost, *Saxiana*; Jean-Yves Fourmeau, *Rendez-Vous*; Asya Fateyeva, *Decruck, Albright, Michat & Ibert: Saxophone Sonatas & Concertos*.

Table 1. Performance choices in Decruck Mvt. I

Measure	Performance notes	Special techniques required
9–10	octaves played according to viola version	*altissimo* Ab
16–20	octaves played according to viola version	*altissimo* Ab
25–27	octaves played according to viola version; notes omitted from the sax version to allow for breaths are reinstated	
33	Eb omitted from the sax version for a breath is reinstated, resulting in an unbroken pattern	circular breathing
39–41	octaves played according to viola version	*altissimo* Ab
45–49	played according to the viola line in the score of an older edition, *explained below*	*altissimo* G; circular breathing
60	high F# omitted from the sax version is reinstated	
69	cadenza played according to viola version (additional notes, wider range)	
79–84	octaves played according to viola version; in m. 82^{1} the G (changed to a D in sax version) is played	

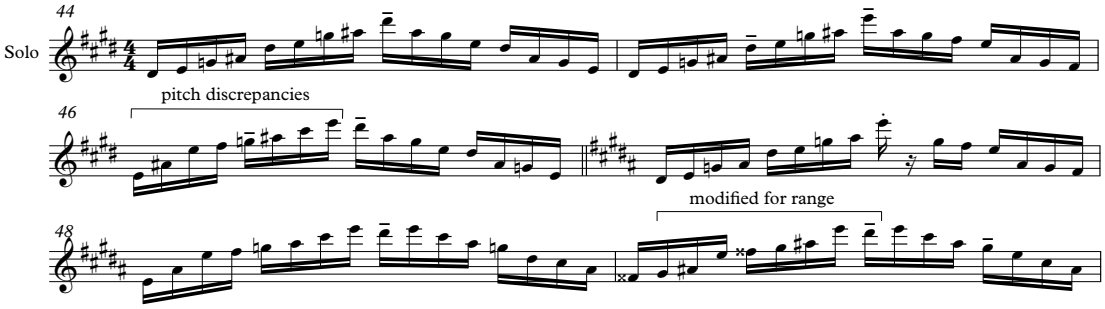
Between mm. 45 and 52, several range modifications are made in the saxophone part, and a note is omitted in m. 47 to allow for a breath. In his dissertation, Joren Cain points out pitch discrepancies in m. 46 (and its preceding sixteenth) between the viola solo part and the score's viola solo line in an older (undated) edition of the piece. Based on consistency in the way the solo line doubles pitches in the piano melody, Cain argues that the viola solo line appearing in the older piano score is correct.[74] The most current edition of the Sonata (also undated) contains several corrections throughout the piece and reconciles the pitch

[74] Cain, 35.

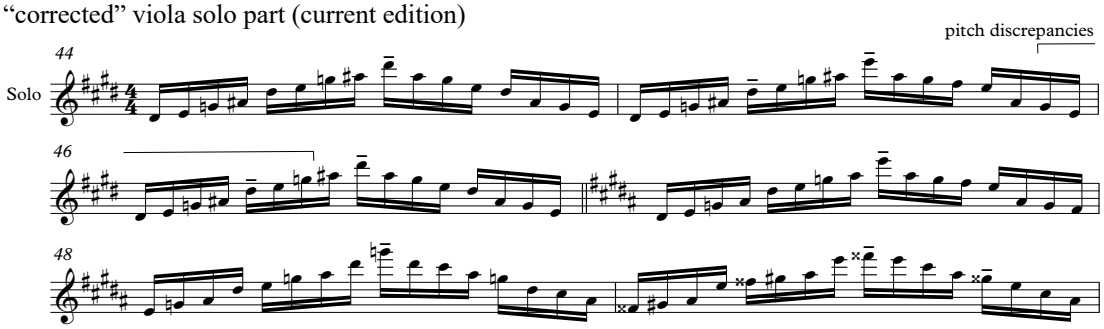
discrepancies between the viola solo part and the score in m. 46. However, instead of correcting the viola solo part to match the older score, the score was changed to match the arguably incorrect viola solo part. For this dissertation, mm. 45–49 are performed as they appear in the score of the older edition, per Cain's recommendation.

Example 13. Comparison of saxophone and viola versions, all transposed for saxophone (Decruck/I, mm. 44–49)

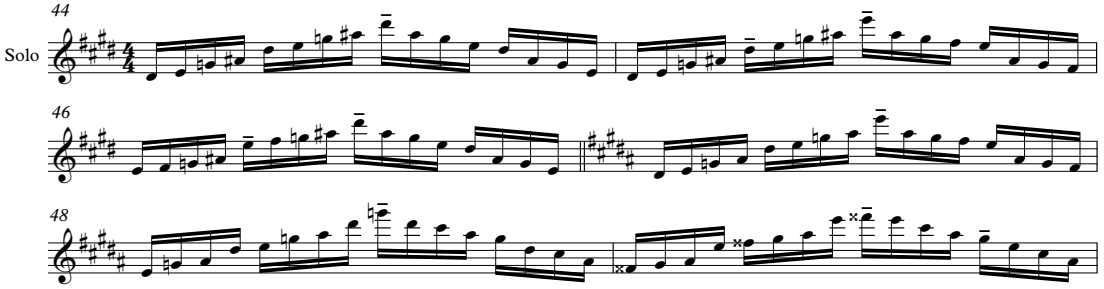
saxophone solo part (current edition)



"corrected" viola solo part (current edition)



viola solo line from older score (version performed on dissertation recording)



The saxophone version contains fewer alterations in movements two and four, with no differences (aside from idiomatic articulations) in movement three.

Table 2. Performance choices in Decruck Mvts. II & IV

Measure	Performance notes	Special techniques required
Mvt. II		
52–54	pitches played according to viola version (significantly modified in sax version for range)	*altissimo* Ab & Bb
54–55	notes omitted from sax version to allow for a breath are reinstated	
59	note omitted from sax version to allow for a breath is reinstated	
67–68	low notes omitted from sax version are reinstated	
Mvt. IV		
40–46	octaves played according to viola version	*altissimo* G

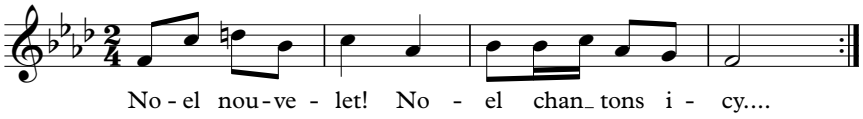
French Folk Songs in Decruck's Sonata

Decruck references two French folk songs in her Sonata: one in movement two and the other in movement three. The song used in movement two is referenced in the movement's title "Noël." The movement opens with its main theme, which is based on the melody of the French carol "Noël Nouvelet," a melody traceable to the seventeenth century.[75] The first five notes of this Dorian-mode melody derive from the first five notes of the plainchant Marian hymn by Guillaume Dufay "Ave, maris

[75] *The New Oxford Book of Carols*, ed. Hugh Keyte and Andrew Parrott (New York: Oxford University Press, 1998), 617–18.

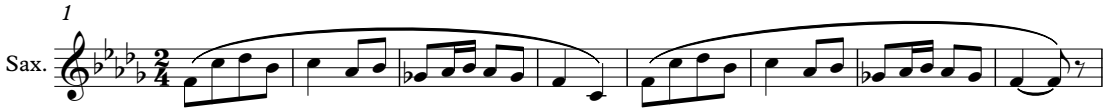
stella" (c. 1435[76]). Marcel Dupré's well-known organ composition *Variations sur un Noël*, Op. 20, which he composed in 1922, is based on the same carol.[77] Having been a student of Dupré beginning in 1926, Decruck would have been familiar with both his composition and the carol itself.

Example 14. "Noël Nouvelet" carol



For the main theme, Decruck transposes the first two phrases of "Noël Nouvelet" into the Phrygian mode. The theme is stated clearly at the opening of the movement. Between mm. 63 and 86, the saxophone and piano pass fragmented and transposed pieces of the theme back and forth. In m. 92, the saxophone clearly states the entire theme one last time before the movement ends.

Example 15. "Noël Nouvelet" theme (Decruck/II, mm. 1–8)

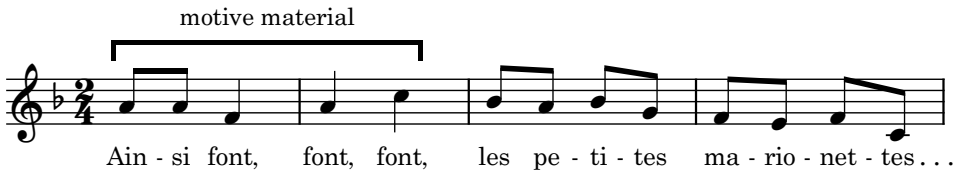


[76] Charles E. Hamm, "Dating a Group of Dufay Works," *Journal of the American Musicological Society* 15, no. 1 (1962): 67–68, accessed April 10, 2021, https://doi.org/10.2307/830055.

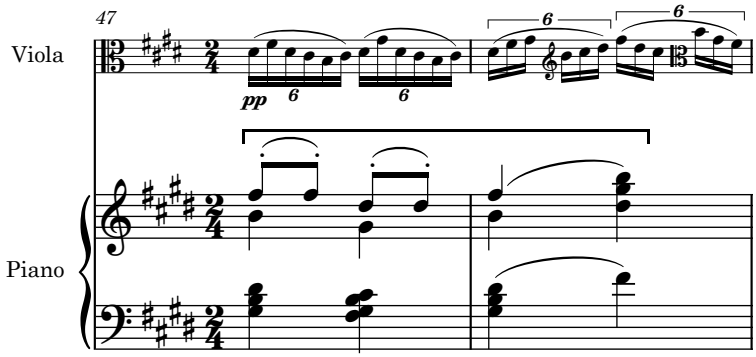
[77] Walter Ehret and George K. Evans, The International Book of Christmas Carols (Englewood Cliffs, NJ: Prentice-Hall, 1963), 326.

In movement three, Decruck references a "popular children's counting song" in a motive that appears in the middle and end of the movement.[78] A survey of numerous French children's songs revealed that this motive most closely resembles "Ainsi Font, Font, Font (Les Petites Marionnettes)," a song traditionally sung to babies when they first begin to mimic the movements of adults. The lyrics to "Ainsi Font, Font, Font" are quoted in *A Book of Marionettes*[79] written in 1920, suggesting that the song existed well before Decruck wrote her Sonata. A short motive derived from the song makes its first appearance in mm. 47–48 in the piano part.

Example 16. "Ainsi Font, Font, Font" children's song



Example 17. "Ainsi Font" motive first appearance (Decruck/III, mm. 47–48)

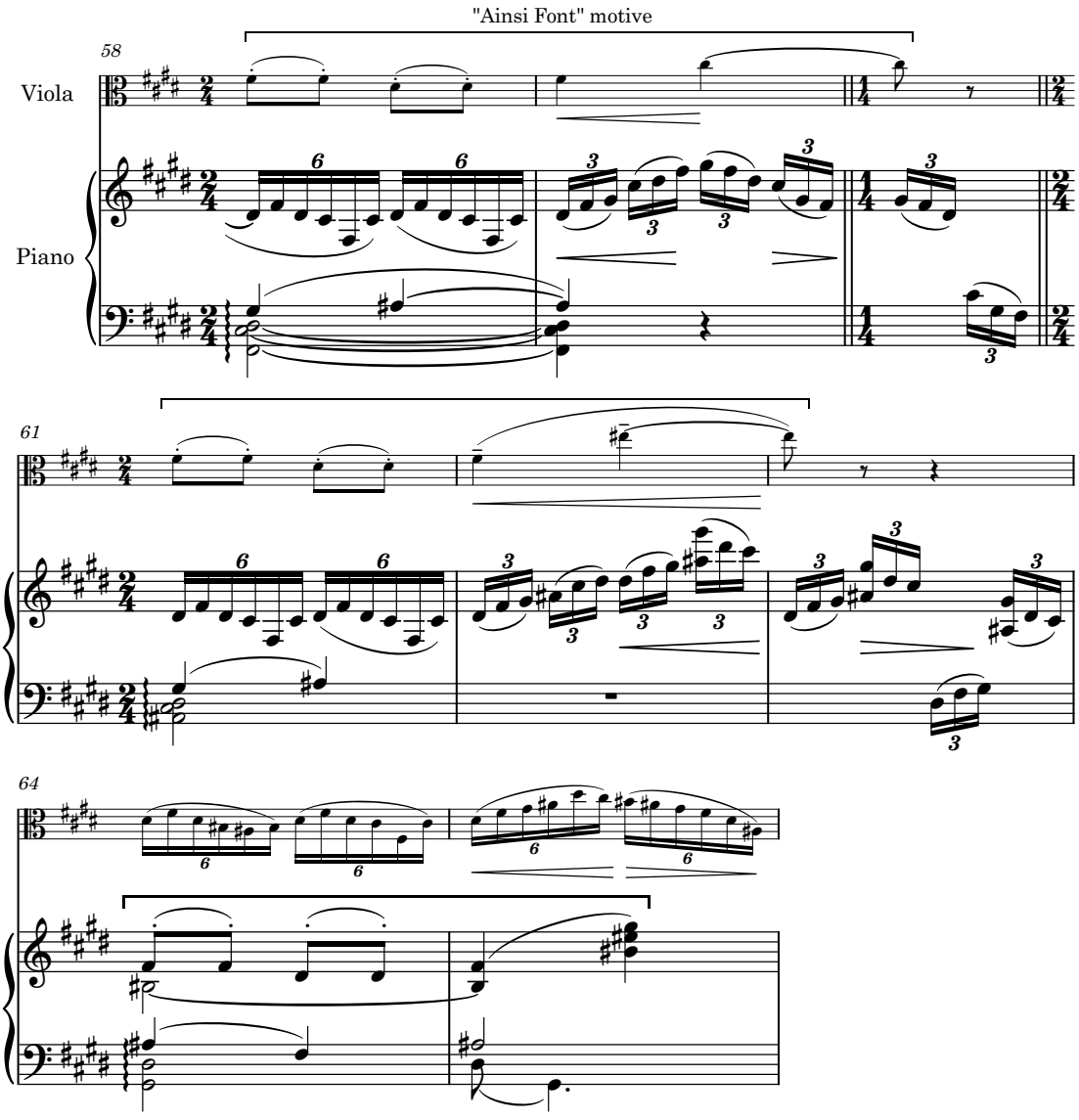


[78] Gilles Thieblot, "Rendez-Vous with Claude Debussy, Fernande Decruck, and César Franck," liner notes for *Rendez-Vous*, by Jean-Yves Fourmeau, Airophonic 5411499 80082, 2007, compact disc, 15.

[79] Helen Haiman Joseph, *A Book of Marionettes* (New York: B.W. Huebsch, 1920), 81.

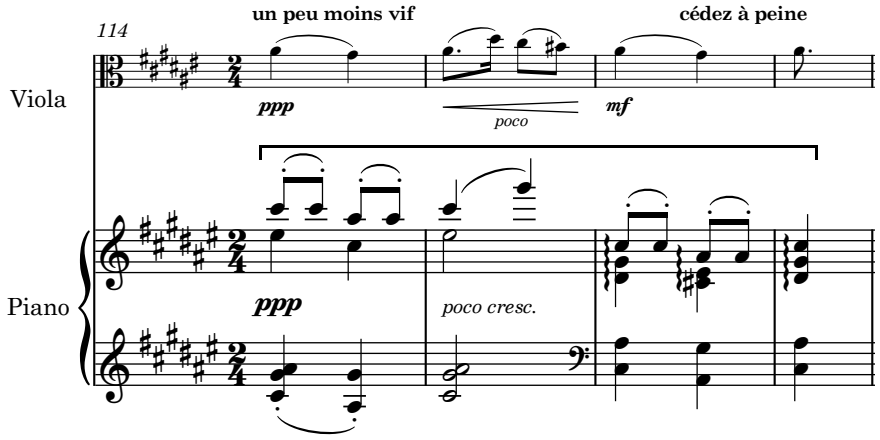
The motive is played by the saxophone and then echoed by the piano between mm. 58 and 65.

Example 18. “Ainsi Font” passing (Decruck/III, mm. 58–65)



The motive is played one last time by the piano at the end of the movement.

Example 19. “Ainsi Font” final appearance (Decruck/III, mm. 114–17)



Whether or not intended by Decruck, the theme of Christmas connects the melodies “Noël Nouvelet” and “Ainsi Font, Font, Font.” References to the use of stringed puppets appear in Roman literature by 400 B.C., but the name “marionette” was first associated with the puppets in sixteenth century Europe.[80] Literally translating to “little Marys” in French, marionettes were used in the Christian church to enact religious dramas and morality plays; the origin of the term may be traceable to the Virgin Mary, often the principal character of these performances in the 1500s.[81] Of special importance to the French were live enactments of the Nativity scene, or *crèche*, around Christmas time.[82] This tradition lives on, especially in southern

[80] David Currell, *Making and Manipulating Marionettes* (Ramsbury, UK: Crowood Press, 2004), 9.

[81] Daniel E. Hodges, *Marionettes and String Puppets Collector’s Reference Guide* (Norfolk, VA: Antique Trader Books, 1998), 15.

[82] Joseph, 81–82.

France, where portrayals of Nativity scenes involving puppets and sometimes human actors can be seen in many Cathedral squares during the holiday.

DOROTHY CHANG — *NEW STORIES*

1. Floating Worlds
2. A Tall Tale Told
3. Reflection
4. Folksong

Dorothy Chang (b. 1970) has served as a Professor of Music at the University of British Columbia since 2003 and holds bachelor's and master's degrees from the University of Michigan and a Doctor of Music degree from the Indiana University School of Music. While her music is often inspired by a place, image, or emotion, her compositions are generally abstract, not following a specific program.[83] Chang's piece *New Stories* is inspired by her various musical influences and experiences as a second-generation Chinese American who has lived in both North America and Asia.

Biography and Discovery of Voice

Dorothy Chang was born in 1970 in Winfield, Illinois, and grew up in the suburban town of Naperville, Illinois, about thirty miles west of Chicago. Her parents are first-generation Chinese Americans who immigrated to the United States from Taiwan. Though Chang's parents were not musicians, there was plenty of music in her household growing up. Her two older sisters played piano and violin, and Chang

[83] Dorothy Chang, "Episode 34: Interview with Dorothy Chang," by Paul Steenhuisen, Soundlab New Music Podcast, October 13, 2015, 16:35, http://www.soundlabnewmusic.com/dorothy-chang.

herself began learning piano at a young age and clarinet at the age of eight.[84] Growing up in a predominately white midwestern suburb, her exposure to Chinese music was limited to the folk songs taught to her by her parents and the occasional traveling Chinese music ensemble that would come through Chicago or perform at a special community event. Chang's grandfather, who lived in California, was an amateur Chinese folk musician and erhu[85] player. Though Chang only saw him once every couple of years growing up, the sound of her grandfather's music always stayed in her mind and ear.[86]

While Chang was in her teens, her family moved back overseas to live in Taiwan for three years. Here, Chang describes having been too American to fit in as a local, and she attended an international school with other culturally-displaced kids, falling into a demographic often described as "citizens of everywhere and nowhere."[87] Chang moved back to the U.S. to attend university and again felt a culture shock rather than a feeling of returning home.[88] Her experience of feeling displaced gave her a sense that her cultural identity was not only defined by being American and Chinese, but also by a third aspect of experiencing both cultures from a degree of distance.[89]

Chang came to composition fairly late in her studies, joining the composition program at the University of Michigan in her junior year after becoming hooked on a

[84] Chang, "Episode 34," 18:53.
[85] Chinese two-string bowed fiddle
[86] Chang, "Episode 34," 21:14.
[87] Chang, "Taking Inspiration from Beethoven—and the Pandemic," interview by Tze Liew, *UBC Music*, December 7, 2020, https://music.ubc.ca/blog/2020/12/04/composers-q-plus-a.
[88] Chang, "Taking Inspiration."
[89] Chang, in conversation with the author, April 14, 2021.

composition for non-majors course.[90] As she began her master's in composition, Chang felt a growing disconnect between the music she was being taught (all in the Western classical tradition) and her own musical voice that she was struggling to define as a "third culture person."[91] In most other aspects of life, Chang felt balance between her Eastern and Western backgrounds, but in her formal musical training, she had only been presented Western models to follow. In an effort to bridge the gap, she studied abroad for a term in Nanjing, China. There, she studied language and attended the local music conservatory, seeking the tools she thought might help her to express herself through composition.[92]

When she returned to the U.S., Chang made some of her first attempts to combine Eastern and Western elements in her compositions, which primarily involved integrating direct quotations or fragments of Chinese folk melodies. This approach, however, did not feel genuine to her, and upon beginning her doctoral studies at Indiana University, Chang constructed an individualized minor in contemporary Chinese music studies. She thereby studied the music of the Chinese new-wave composers, such as Chen Yi[93] and Tan Dun,[94] in hopes of finding a model on which to base her own compositional approach.[95]

Chang learned much from studying how the new-wave composers combined Eastern and Western elements in their music, but she realized that the musical

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[90] Chang, conversation.
[91] Chang, "Taking Inspiration"; Chang, conversation.
[92] Chang, conversation.
[93] Chen Yi is a prolific composer and the first Chinese woman to receive a Master of Arts in music composition from the Central Conservatory of Music in Beijing. Born in Guangahou in 1953, she is a Distinguished Professor at the University of Missouri-Kansas City Conservatory of Music and Dance.
[94] Tan Dun is best known for his scores for the movies *Crouching Tiger, Hidden Dragon* and *Hero*. Born in Hunan in 1957, he moved to New York in 1986.
[95] Chang, conversation.

experiences of these composers, who were born in China and grew up amidst the Cultural Revolution (1966–1976), were far different from her own. She still found herself with no models of composers who reflected her unique experience of being born to an immigrant family, feeling displaced in the U.S., moving to Taiwan and feeling displaced there, and returning. She also felt as though she had not found a folk music that was fully hers—not the Chinese folk music of her parents, not American folk music, and not the Eurocentric classical tradition in which she was trained. She would have to figure out a personal approach to fit her experience that was not based on following the path of someone else.[96]

In 2010 with her piece *Lost and Found*, Chang finally arrived at an approach that she felt genuinely reflected her identity. The work is composed for a mixed Chinese and Western ensemble, featuring the traditional Chinese dizi, pipa, zheng, sheng, and erhu along with Western string, wind, and percussion instruments. Rather than trying to fit her music into a circumscribed mold, Chang embraced all of her musical influences—not only those from the Western contemporary music and Chinese folk music she studied, but also influences from jazz music, 80s pop ballads, and her thirteen years playing clarinet in marching band. She also embraced the fact that she was coming at Chinese music as a second-generation Chinese American, with a certain level of removal.[97]

New Stories for alto saxophone and piano is the second work Chang composed using her all-embracing approach to writing. In writing *Lost and Found* and *New Stories*, she feels that she discovered a musical voice that is genuinely hers.

[96] Chang, conversation.
[97] Chang, conversation.

Chang has not returned to this approach in subsequent works, but composing these pieces helped her to express an important layer of her self-identity, and the experience of finding a personal voice lives on in her as a composer.[98]

New Stories

Dorothy Chang composed *New Stories* for alto saxophone and piano in 2013. The piece was commissioned by saxophonist Joseph Lulloff and is one of seven works for saxophone chamber group that Chang has composed. To write *New Stories*, Chang used her all-embracing compositional approach, and she has called *New Stories* her most overt reference to traditional Chinese music in a piece that does not involve Chinese instruments.[99] To Chang, the saxophone's flexibility and large timbral variety make it excellent for this application. As a composer, she enjoys exploring all sides of her musical voice, and the saxophone responds very well to that.[100]

The first movement "Floating Worlds" is the most abstract of the piece's four movements and leans the furthest from a conscious Eastern-Western combination. The movement begins with an "impossibly long" *pianissimo* note in the saxophone that is meant to make the listener wonder when it will come to an end.[101] Beneath that note rises a chain of piano chords. These chords are built on thirds but are functionally unrelated, moving along as if floating, and full of chromatic juxtapositions. Chang explains, "There's [a] familiarity, and yet it's always tinged

[98] Chang, conversation.
[99] Chang, "Episode 34," 49:30.
[100] Chang, conversation.
[101] Chang, conversation.

with something that doesn't sit so perfectly. . . . This idea of something that's familiar and not familiar at the same time is a tension that I really loved."[102] The rest of the movement is generated from the ideas in this opening line, the saxophone line always drifting over harmonic entities in the piano part.

Chang's titles generally come last in her compositional process. The title of the second movement "A Tall Tale Told" captures how a simple melody presented at the beginning of the movement is repeated, embellished, and distorted, growing until it reaches a point of wild intensity—like a story that is slowly blown out of proportion.[103] The highly rhythmic melody has a familiar feeling groove throughout, but that groove is occasionally thrown off kilter by an odd meter or uneven phrasing. Again, Chang plays with the resulting tension of something that feels both familiar and unexpected. Also lending to the feeling of unpredictability are the sudden silences in mm. 6, 10, and 18 that are to be held to the performer's discretion, leaving the listener wondering what will happen next.

The third movement (performed by saxophone without piano) was very much inspired by the meditative music of the guqin, a plucked seven-string Chinese court instrument historically performed by noblemen and scholars.[104] The music embraces breath, patience, and negative space, evoking a general sense of Eastern philosophy and awareness. The title "Reflection" refers to this still, intimate, and contemplative character; it also refers to Chang's experience of her own culture, as borrowed elements from traditional Chinese music are "reflected" or "filtered through layers of

[102] Chang, conversation.
[103] Chang, conversation.
[104] Chang, conversation.

cultural distance and other influences."[105] Chang adds fascinating color and texture to this movement by incorporating flutter tongue, timbre trills or changes, and pitch bends.

To Chang, the folk song represents a culture. In composing the final movement "Folksong," Chang was creating what she called "an invented folk song for one person" to reflect her own, unique culture, embracing all of her influences unapologetically.[106] The movement is meant to feel celebratory and lighthearted, expressing the kind of joy that comes from listening to folk music. It features lively, pentatonic melodies interspersed with more chromatic passages, as well as constant meter changes. At the end of the movement is an extended saxophone cadenza that exploits the saxophone's exceptional timbral and expressive flexibility. On some notes, Chang calls for an exaggeratedly wide and fast vibrato to mimic the sound of the shakuhachi.[107] Other moments in the cadenza are meant to evoke the sound of the suona, a type of Chinese shawm known for its loud, high-pitched, and extremely reedy sound. While in Taiwan, Chang and her family lived near a monastery where the suona was frequently heard outside performing in funeral processions and festivals. The sound of the suona became part of her aural environment there and thus a lasting part of her aural memory.[108] "Folksong" is a true celebration of Chang's culture and identity.

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[105] Chang, program notes for *New Stories* (Toronto: Canadian Music Centre, 2013); Chang, conversation.

[106] Chang, conversation.

[107] Japanese end-blown bamboo flute that is tuned to the minor pentatonic scale

[108] Chang, conversation.

JEROD IMPICHCHAACHAAHA' TATE — *SNAKE OIL*

1. Raise
2. Aberration I (Waves)
3. Aberration II (Submerged)
4. Aberration III (Strike)
5. Aberration IV (Snake Song)
6. Aberration V (Snake Waltz)
7. Descent
8. Aberration VI (Scourge)

Jerod Impichchaachaaha' Tate is a Chickasaw classical composer and a citizen of the Chickasaw Nation. A pianist and composer trained in Western classical music, Tate bases all of his compositions on American Indian stories or subjects, bringing a specific nationalism from his Chickasaw tribe to his compositions.[109] Through his music, his ultimate goal is to express how he feels about being a Chickasaw Indian person.[110]

Biography and Compositional Style

Jerod Impichchaachaaha' Tate was born in Norman, Oklahoma, a town twenty miles south of Oklahoma City, on July 25, 1968. Tate's paternal grandmother Juanita Tate was Chickasaw Indian and raised her children in Ardmore, Oklahoma (one hundred miles south of Oklahoma City). In the late 1940s and early 1950s, Oklahoma City was an important stop for classical artists traveling through the Midwest, and Juanita Tate would regularly take her children to performances in the capital city. All

[109] Jerod Tate, "Creativity: Jerod Tate, Chickasaw Classical Composer," interview by Dave Rhea, Journal Record, 2010, video, 0:26, https://www.youtube.com/watch?v=mM38CxgkU6w&t.

[110] Tate, "Jerod Impichchaachaaha' Tate: Native Composer," interview by Frank J. Oteri, New Music USA, 2016, video, 1:42, https://www.youtube.com/watch?v=l9c84278I4Y.

of her children became classically trained singers or pianists.[111] Jerod Tate's father Charles Tate, whose profession was in American Indian law, was a classical pianist and baritone vocalist himself.[112] Jerod Tate's mother Dr. Patricia Tate (of Manx Irish descent) was a choreographer and dancer, as well as a professor at the University of Wyoming for twenty-two years.[113]

Surrounded by music and theater in his childhood, Tate began his own classical training at the age of eight when he began studying piano. He continued his studies in college, completing his bachelor's degree in piano performance at Northwestern University, followed by a master's in piano performance and composition at the Cleveland Institute of Music. Following his graduation from Northwestern at the age of twenty-three, Tate's mother commissioned him to compose his very first work for a ballet she was choreographing based on American Indian stories from the northern plains and Rockies.[114] The ballet, titled *Winter Moons*, was Tate's first experience marrying his classical training with his American Indian identity. From that point forward, Tate continued to compose using Native stories, music, and subjects in his music, and he began to identify himself as a Chickasaw classical composer.[115] He says, "I'm very humbled by the fact that I am

[111] Tate, "Opening the Door to Classical Music," Chickasaw TV, video interview, 0:01, https://www.chickasaw.tv/videos/musical-upbringing.

[112] Tate, in discussion with the author, March 24, 2021.

[113] Tate, discussion.

[114] Tate, "Composer Jerod Tate (2008-03-12)," interview by Angi Bruss, News OK, 2012, video, 0:25, https://www.youtube.com/watch?v=8azeJGvDu3g; Tate, "Musical Upbringing," Chickasaw TV, video interview, 0:40, https://www.chickasaw.tv/videos/musical-upbringing.

[115] Tate, discussion.

able to express myself through the medium of fine art about my Indian identity. Writing music makes me feel more Chickasaw."[116]

Tate views his incorporation of Chickasaw heritage into classical music akin to the way the many nationalist classical composers of the past used music from their own cultures, and he finds inspiration and confidence in this long tradition of composers.[117] In addition to the great ballet and opera composers such as Tchaikovsky, Stravinsky, and Prokofiev, Tate holds Béla Bartók as one of his great musical influences.[118] Much like Bartók, who recorded and collected folk music from his own native Hungary, Tate is an ethnomusicologist of his own tribe and other tribes, keeping notebooks of traditional songs (many of which he grew up hearing) that he sometimes references during the compositional process.[119]

Tate often describes his transformational use of folk music in terms of "abstraction." Traditionally, Chickasaw music is very communal, and music and dance are not separated as is done in classical music. By taking a melody out of its traditional context and introducing it to a composition, Tate is abstracting both the music and the emotions it evokes in him.[120] His new use of a melody then becomes concrete reality when it is performed.[121] Tate's frequent use of folk melodies ranges from formal, transcription-like settings to highly abstracted and chromaticized

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[116] Tate, "Jerod Tate—Chickasaw Classical Composer," 2019, video interview, 0:47, https://www.youtube.com/watch?v=x3AfpkJzaKw&list=PL-0EQ40JS5izLEF2wdBNO5YM2mMN9Y7s4.

[117] Tate, "Creativity," 0:45.

[118] Tate, "Students from Dickson Middle School Interview Composer Jerod Tate," American Composers Forum, 2013, video, 2:09, https://www.youtube.com/watch?v=ixCM9PMTJHY.

[119] Tate, discussion.

[120] Tate, "Chickasaw Music," Chickasaw TV, video interview, 0:53, https://www.chickasaw.tv/videos/chickasaw-music.

[121] Tate, discussion.

expressions, often using bitonality and other harmonic techniques to color the largely pentatonic or diatonic source material. The phrasing of Chickasaw music is often asymmetrical, containing many meter changes, and Tate allows this to drive the phrasing and meter of his own music, which itself generally contains many meter changes. In his orchestral works, percussion parts are greatly influenced by shell shaking.[122]

In Tate's view, every culture has folk music, and many cultures also have an outgrowth in which that music becomes more formalized. The purpose and nature of the music changes as the approach to it becomes theatric, demanding a different level of preparation (whether it be for actual theater, a recital, or a symphonic performance). There is a fluid spectrum between the folk style approach and the more formal approach, with neither approach being better than the other. Undeniably, though, there is a difference between singing traditional music as a social song and presenting it as an orchestrated rendition on a stage. Most of the music Tate creates takes the more theatrical approach—what one may call art music; however, he says that people in their own tribes are constantly developing new folk music. Tate himself sets familiar melodies (or new melodies in the style) to new texts to teach his son words in the Chickasaw language. Other members of his own tribe and other tribes are constantly developing new stomp dances, as well.[123]

Tate has a deep emotional connection to the music he writes and often refers to his composition as "romanticization" of his tribal music. In his words:

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[122] Tate, discussion.

[123] The stomp dance is a type of social dance of the southeastern tribes that features call-and-response songs.

> I have nostalgia and love and a desire to connect to my ancestors and to be with them and to talk to them. . . . When I'm writing, I feel like I'm singing to my ancestors. . . . I'm performing for *them* is really what I feel, and that's where a lot of my energy comes from . . . Also, they went through some historical times that I could never even imagine. So, I feel proud that I'm alive; I'm alive because of them, because they survived. All of us are—every person on this planet is alive because their ancestors struggled in some way. . . . So, I'm very happy to have the opportunity to be able to express who I am through music like this.[124]

Snake Oil

Snake Oil for saxophone, cello, and piano was composed in 2018 and is Tate's first composition for saxophone. The piece was commissioned by the Zinnia Trio comprised of Justin Rollefson (saxophone), Sarah Han (cello), and Nathan Arch (piano). Originally intended to be a four- to seven-minute work, Tate found that he required more time to explore the broad possibilities of textures and colors that such a diverse combination of instruments presents. The complete work is eight movements, totaling approximately twenty-five minutes in length. Five of its movements call for the use of tenor saxophone, and the remaining three are played on alto.

Animal symbols and characters pervade American Indian history and culture, and Tate frequently composes character sketches based on animal figures. Many American Indian origin stories and legends recount how animals occupied the earth before the coming of humans, at which point everything changed. The Chickasaw also have many songs and dances about different animals, one of their oldest-known dances being the Snake Dance. In writing *Snake Oil*, Tate chose to focus on one of the significant figures in Chickasaw folklore, the snake or *sinti'*. He describes *sinti'* as

[124] Tate, discussion.

a devious trickster, venomous and unpredictable, and through the course of the composition, Tate explores the many sides of the snake's character and physiology. While *Snake Oil* may be performed in its entirety, Tate notes that the piece may also be performed as standalone movements or as small groups of movements, providing performers flexibility and practicality.[125]

In the first movement "Raise" (played on alto), Tate captures the awakening of the cold-blooded snake, as its body slowly warms and moves. The movement contains fragments of many different Chickasaw melodies, which Tate has woven together and chromaticized. Tate incorporates fragments of Native tunes like this throughout the entire composition.

Next is a series of five movements titled "Aberration." An aberration is a departure from what is normal—a distortion or a defect. Tate explains that in the Native view, "animals have all kinds of aspects of personality that are reflective of life. Life has all kinds of aberrations in it that we learn from. Sometimes they sting, but we heal and we learn from that scar."[126] The first aberration is subtitled "Waves." It explores the shape of the snake as it unfolds and moves in its wave-like form.

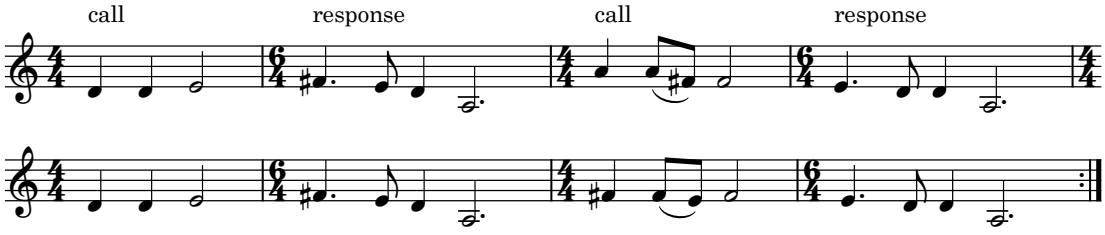
The next movement "Aberration II: Submerged" reflects the image of a water snake. Beginning in m. 10, the piano plays a measure-long motive moving in fifths that repeats until the end of the movement. This captures the "repetitive intensity," strength, and ultimately, danger of the water snake.[127] "Aberration III: Strike" captures the danger of the snake on land. Describing it as "many orchestrations of

[125] Tate, discussion.
[126] Tate, discussion.
[127] Tate, discussion.

being bitten by a snake," Tate uses several sections of highly contrasting colors and textures to portray the different ways a snake strikes, whether it be in self-defense or for the kill.[128]

"Aberration IV: Snake Song" is the most literal use of folk music in the work. Tate orchestrates the complete intro to the traditional Chickasaw "Snake Dance," which is a call-and-response style song. The leader of the dance sings the first half of each phrase, which is in turn completed by the rest of the community.

Example 20. Chickasaw "Snake Dance"



In Tate's rendition, the piano plays the part of the leader, performing the first half of each phrase in the key of D major. While the saxophone and cello respond to the piano's call in unison, the piano colors the phrase with a free-flowing lattice of fourths in various keys. These lattices contain tritones until m. 22, when the piano plays C Major $^{add\,2}$ against the D Major melody. Not until the very last phrase are the piano flourishes in the same key as the melody.

"Aberration V: Snake Waltz" (played on alto) begins in 5/8 time and is thus a cheeky play on the term "waltz." If a snake did waltz, perhaps it would be in five.[129] This movement is highly technical for the entire ensemble and employs ample use of

[128] Tate, discussion.
[129] Tate, discussion.

the saxophone's *altissimo* register. "Descent" (played on alto) represents the end of the day. Tate begins with a simple melody that he then expands and accompanies with large, arpeggiated, "Rachmaninoff-like" chords in the piano.[130] The piece ends with one last aberration, "Aberration VI: Scourge." A scourge is a whip or lash, and appropriately, the movement is brief and brisk to serve as an exciting finale to this highly unique work for an equally unique instrumentation.

CONCLUSION

The nationalist composers of the nineteenth and early twentieth centuries may most readily come to mind when one is presented with the subject of folk-influenced classical music. While these composers are important to the history of both the folk and classical traditions, this study has shown that the story by no means begins or ends with them. The composers studied for this dissertation have all brilliantly incorporated music from their own backgrounds into the context of Western classical music. It is clear that working with folk music is far more than just an exercise for these composers; for them, folk music seems to be deeply felt, personal, and powerfully linked to a sense of self.

The study began with composers from the late nineteenth to mid-twentieth centuries. One of the early ethnomusicologists of the late nineteenth century, Leoš Janáček wrote extensively about the beauty and *spirit* that Moravian folk music possesses, and he wove its elements into the fabric of his compositional language. Though there is no record of her personal sentiments regarding folk music, it is likely

[130] Tate, discussion.

that Fernande Decruck's use of "Ainsi Font, Font, Font" surfaced memories of her own childhood in France. Additionally, her overt use of "Noël Nouvelet" for the main theme of her Sonata's second movement indicates that the carol held a special significance to her, whether it represented her improvisation professor Marcel Dupré or simply the spirit of Christmas.

The studied works by contemporary composers Dorothy Chang and Jerod Tate demonstrate the continuing relevance of folk music in today's classical music. Chang followed a path of self-discovery in order to find balance between her experiences as a second-generation Chinese American and her formal training in Western classical music. For her, the most genuine approach was to synthesize *all* of her musical influences, not limiting them to Chinese folk and Western classical traditions. Though this is not her primary writing style, she feels she discovered what she set out to find through this approach. Jerod Tate brings another unique perspective from his American Indian heritage to his music, incorporating melodies and elements from traditional Chickasaw music (and the music of other tribes) into all of his works. Through music, he seeks to express how he feels about being a Chickasaw Indian person, and working with his traditional music gives him a feeling of closeness to his ancestors.

By examining the use of folk music in classical saxophone repertoire specifically, this study has proven the great versatility of folk music, as well as the versatility of the saxophone. The versatility, inherent dynamism, and emotional power of folk music will ensure that it remains a relevant part of classical music.

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